PS 635
Z9
C5726
Copy 1

BAKER'S DARKEY PLAYS

PS635
Z9C5726

MUSIC vs. ELOCUTION

WALTER H. BAKER & CO.
No 23 WINTER STREET
BOSTON

COPYRIGHT, 1893, BY WALTER H. BAKER & CO.

Plays for Amateur Theatricals.

BY GEORGE M. BAKER.

Author of "Amateur Dramas," "The Mimic Stage," "The Social Stage," "The Drawing-Room Stage," "Handy Dramas," "The Exhibition Dramas," "A Baker's Dozen," etc.

Titles in this Type are New Plays.
Titles in this Type are Temperance Plays.

DRAMAS.

In Four Acts

Better than Gold. 7 male, 4 female char. 25

In Three Acts.

Our Folks. 6 male, 5 female char. . 15
The Flower of the Family. 5 male, 3 female char. 15
ENLISTED FOR THE WAR. 7 male, 3 female char. 15
MY BROTHER'S KEEPER. 5 male, 3 female char. 15
The Little Brown Jug. 5 male, 3 female char. 15

In Two Acts.

Above the Clouds. 7 male, 3 female char. 15
One Hundred Years Ago. 7 male, 4 female char. 15
AMONG THE BREAKERS. 6 male, 4 female char. 15
BREAD ON THE WATERS. 5 male, 3 female char. 15
DOWN BY THE SEA. 6 male, 3 female char. 15
ONCE ON A TIME. 4 male, 2 female char. 15
The Last Loaf. 5 male, 3 female char. 15

In One Act.

STAND BY THE FLAG. 5 male char. . . 15
The Tempter. 3 male, 1 female char. 15

COMEDIES AND FARCES.

A Mysterious Disappearance. 4 male, 3 female char. 15
Paddle Your Own Canoe. 7 male 3 female char. 15
A Drop too Much. 4 male, 2 female char. 15
A Little More Cider. 5 male, 3 female char. 15
A THORN AMONG THE ROSES. 2 male, 6 female char. 15
NEVER SAY DIE. 3 male, 3 female char. 15
SEEING THE ELEPHANT. 6 male, 3 female char. 15
THE BOSTON DIP. 4 male, 3 female char. 15
THE DUCHESS OF DUBLIN. 6 male, 4 female char. 15
THIRTY MINUTES FOR REFRESHMENTS. 4 male, 3 female char. 15
We're all Teetotalers. 4 male, 2 female char. 15

Male Characters Only.

A CLOSE SHAVE. 6 char. 15
A PUBLIC BENEFACTOR. 6 char. . . . 15
A SEA OF TROUBLES. 8 char. 15

COMEDIES, etc., continued.

Male Characters Only.

A TENDER ATTACHMENT. 7 char. . . 15
COALS OF FIRE. 6 char. 15
FREEDOM OF THE PRESS. 8 char. . . . 15
Shall Our Mothers Vote? 11 char. 15
GENTLEMEN OF THE JURY. 12 char. . . 15
HUMORS OF THE STRIKE. 8 char. . . . 15
MY UNCLE THE CAPTAIN. 6 char. . . . 15
NEW BROOMS SWEEP CLEAN. 6 char. . 15
THE GREAT ELIXIR. 9 char. 15
THE HYPOCHONDRIAC. 3 char. 15
The Man with the Demijohn. 4 char. 15
THE RUNAWAYS. 4 char. 15
THE THIEF OF TIME. 6 char. 15
WANTED, A MALE COOK. 4 char. . . . 15

Female Characters Only.

A LOVE OF A BONNET. 5 char. 15
A PRECIOUS PICKLE. 6 char. 15
NO CURE NO PAY. 7 char. 15
THE CHAMPION OF HER SEX. 8 char. . 15
THE GREATEST PLAGUE IN LIFE. 8 char. 15
THE GRECIAN BEND. 7 char. 15
THE RED CHIGNON. 6 char. 15
USING THE WEED. 7 char. 15

ALLEGORIES.

Arranged for Music and Tableaux.

LIGHTHART'S PILGRIMAGE. 8 female char. 15
THE REVOLT OF THE BEES. 9 female char. 15
THE SCULPTOR'S TRIUMPH. 1 male, 4 female char. 15
THE TOURNAMENT OF IDYLCOURT. 10 female char. 15
THE WAR OF THE ROSES. 8 female char. 15
THE VOYAGE OF LIFE. 8 female char. . 15

MUSICAL AND DRAMATIC.

AN ORIGINAL IDEA. 1 male, 1 female 15
BONBONS; OR, THE PAINT KING. 6 male, 1 female char. 25
CAPULETTA; OR, ROMEO AND JULIET RESTORED. 3 male, 1 female char. . 15
SANTA CLAUS' FROLICS. 15
SNOW-BOUND; OR, ALONZO THE BRAVE AND THE FAIR IMOGENE. 3 male, 1 female char. 25
THE MERRY CHRISTMAS OF THE OLD WOMAN WHO LIVED IN A SHOE. . . . 15
THE PEDLER OF VERY NICE. 7 male char. 15
THE SEVEN AGES. A Tableau Entertainment. Numerous male and female char. 15
TOO LATE FOR THE TRAIN. 2 male char. 15
THE VISIONS OF FREEDOM. 11 female char. 15

WALTER H. BAKER & CO., 23 Winter St., Boston.

MUSIC vs. ELOCUTION

A Negro Sketch in One Scene

AS PERFORMED BY

SCHOOLCRAFT AND COES

ARRANGED AND EDITED FOR PUBLICATION, WITH ALL THE ORIGINAL "GAGS" AND STAGE BUSINESS

BY

GEORGE H. COES

LIBRARY OF CONGRESS
COPYRIGHT
OCT 20 1893
CITY OF WASHINGTON
32306

BOSTON

Walter H. Baker & Co.

1893

P5635
.29C572

CHARACTERS.

As originally performed at the Theatre Comique, Broadway, New York, in 1867.

PROFESSOR . . . . . MR. GEORGE H. COES

PUPIL . . . . . LUKE SCHOOLCRAFT

COPYRIGHT, 1893, BY WALTER H. BAKER & CO.

TMP92-008884

MUSIC vs. ELOCUTION.

SCENE. — *Plain Chamber in* 3.

(PROFESSOR *discovered playing violin ; table and chairs,* C. ; *books, manuscripts and banjo on table.*)

PROFESSOR. Well, this is a very dull day, and business more so. I have opened a school for the purpose of teaching music and elocution, also, the art of perfecting singers and actors for the stage. Thus far my efforts have not been very profitable ; however, I will persist in establishing a school, and by strict attention and patience I may succeed in raising a full class. (*Knock at door in flat.*) Ah, some one at the door. "Open locks, whoever knocks." (*Enter* PUPIL.) Well, sir, what do you want?

PUPIL. Noffin.

PROFESSOR. Well, take it and begone.

PUPIL. I ain't got it yet.

PROF. Who sent you here ?

PUP. My mother sent me here. Don't you know my mother ?

PROF. I cannot say I do. What's your name ?

PUP. George Washington.

PROF. George Washington what?

PUP. No, not what ; George Washington — my mother knows you.

PROF. Well, who is your mother?

PUP. She's a lady ; don't you know who she is ?

PROF. No, you blockhead.

PUP. (*aside*). I'll bother the life out of him. (*To* PROF.) She told me to tell you that you knowed her first-rate.

PROF. Well, if you will tell me her name, perhaps I may.

PUP. She didn't send it with me to-day, but next time I come, I'll bring it. Do you know my mother now ?

PROF. Send what with you.

PUP. She said she heard you was a swindler.

PROF. (*getting excited*). What's that you say?

PUP. She said she didn't believe you would swindle anybody ; that you was a very nice man.

PROF. Confound you, what do you mean? What's your name? what's your mother's name ? and what do you want ?

PUP. I told you. My name is George Washington — you know me now, don't you?

PROF. Why, you impudent scoundrel! This is beyond endurance.

PUP. My mother says you needn't be in a hurry; she can get along a month or so.

PROF. Will you explain, before I lose my temper?

PUP. She said she was sorry you did not say something to her before you took your trunk away.

PROF. Look here, you rascal; if you don't quit this nonsense, I won't be responsible for what I do to you.

PUP. She said she didn't care about the trunk so much, but she had to pay another woman to do the washing.

PROF. (*very mad*). I'll tear you all to pieces!

PUP. She don't want to have you arrested, for she knows you have'nt got a cent.

PROF. Clear out, you booby!

PUP. My mother says you can give me some lessons, and you can pay her that way. She could put you in jail, if she wanted to.

PROF. If you don't clear out, I'll whip you within an inch of your life!

PUP. She said she would like them silver napkin rings brought back. You can keep the napkins. The rings was marked Johanna Gibson, but the name was washed out on the napkins. Does you know my mother now?

PROF. So your mother's name is Johanna Gibson?

PUP. Yes; I'm my mother's son. She said she could wait for the board bill, if you would pay the wash bill first. You know my mother now, don't you?

PROF. Yes; I know your mother, but she has charged me with things I am perfectly innocent of.

PUP. Yes; she said she'd ought to charged you more, but you looked so innocent, she didn't think you would steal.

PROF. Why, confound you! I never took a single thing from your mother

PUP. No; that's the worst of it. You took two or three of a kind.

PROF. Don't you know you are liable to be arrested for slander?

PUP. My mother says she can prove it.

PROF. (*aside*). Confound this fellow's impertinence! His mother has been accusing some one, and he takes me for the person. Well, George Washington Gibson, I shall take the earliest opportunity of visiting your mother and have this matter explained.

PUP. Yes, do; we've got a large bulldog waiting for you when you come.

PROF. Why, you insulting scoundrel! Where's my whip!

PUP. Hold up, Professor, I was only joking. My mother is satisfied you didn't take the things, 'cause she found out who it

was, and she wolloped me like thunder! I've come to study to be a executionist.

PROF. Oh, you wish to become an elocutionist.

PUP. Yes; you see I belong to an Amateur Club —

PROF. You wanted to be fitted for the stage. You want to become an actor?

PUP. Yes, sir, I want to be an actor.

PROF. What would you like to study? Tragic, comic, melo-dramatic or pantomimic?

PUP. Yes, sir; I want to be one of them fellows what come in with a long dagger and kills three or four men an' women, and get away with 'em.

PROF. You want to become a melo-dramatic actor. What kind of a voice have you got?

PUP. Oh, I've got a scrouging voice for hollering fish-balls.

PROF. No, no; let me hear you say something?

PUP. Yes, sir; a little brandy and water — that suits me.

PROF. That's all very well when you're asked to drink. Recite something from Shakespeare — something after this style. "Lay on, Macduff, and damned be he who first cries hold! enough!"

PUP. (*little frightened, but fixes himself*). Lay on, Mickey Duffey.

PROF. (*pushes him down, violently*). Who said anything about Mickey Duffey? I said: "Lay on, Macduff, and damned be he who first cries hold! enough!"

PUP. Well, hold! I've got enough. I yield.

PROF. That's what I want you to say.

PUP. Well, let's say something where there's no knocking down in it.

PROF. I see you know nothing of Macbeth. Now did you ever see the play of Hamlet?

PUP. Ah, now you're talking. That's where I can show my acting. I played Mrs. Toodles in Hamlet once.

PROF. Mrs. Toodles in Hamlet? you fool!

PUP. Oh, no; that ain't it. That was Mrs. Toodles in the Colleen Bawn, wasn't it.

PROF. No, you blockhead; let me give you a little of the plot of Hamlet. You must know my father was King of Denmark.

PUP. Get out! King Bismarck! I know your father — he keeps a junk-store down in Baxter St. You can't fool me!

PROF. One day, while sleeping in his orchard —

PUP. An orchard in a junk shop?

PROF. My uncle stole with juice of cursed hebanon in a vial, which into the porches of his ear did pour,—

PUP. Couldn't he just as well get in the alleyway, or in de back door, without climbing over the porch?

PROF. —Which holds such an enmity with blood of man, that, swift as quicksilver, it courses through the natural gates and alleys of the body.

PUP. Oh, he did get in de alleyway, after all. I see; he poured Juniper juice in his ear, and cooked his mutton.

PROF. No! Bullhead!

PUP. Well, I never knew that Beef-fore.

PROF. It killed my father.

PUP. Oh, your father was a Bull.

PROF. Now, you must bear in mind that I am crazy.

PUP. I should say you was. Good-morning.

PROF. Where are you going?

PUP. You s'pose I'm going to stay here wid a crazy man. No, sir!

PROF. I want you to *suppose* I am crazy.

PUP. I've been supposing that all along.

PROF. Pshaw! You know nothing of Hamlet. Did you ever see the play of Richard III.?

PUP. Yes, indeed!!! I kn ow all about Richard.

PROF. Well, now give me a description of the first scene of Richard.

PUP. The first scene of Richard is laid in Paris. The scene is a rustic chamber. Richard is seen reclining upon his left duke in his *bud-war*, in a very languishing manner. Presently he rings a small silver bell, and calls his man John to him, who responds.

PROF. This is Richard?

PUP. Yes; John approaches, and Richard says, "John, bring me a double stew."

PROF. This is Richard?

PUP. Yes; and Hawkshaw, the Detective, he is seen looking over the top of the window; and Joe Blueskin blows his whistle and comes on, and Hawkshaw sings out, "Joe, how is it, old boy?" and Joe Blueskin says, "All right, my covey"—

PROF. This is Richard?

PUP. Yes; then Richard smells around, and he steals out of the back door, and runs to the stable, and saddles up his favorite steed.

PROF. This is Richard?

PUP. Yes; and he mounts upon his favorite horse, and goes forth from the castle, and wanders way off through the woods among the snow. By and by he becomes exhausted, and falls from his horse, and the lonely man of the mountain comes out and discovers Richard asleep with his horse beside him. So he stoops down to raise Richard up, so. (PROFESSOR *kicks him over; very mad.*)

PROF. And did he succeed in raising Richard up?

PUP. (*on the floor*). No; Richard remaineth where he were.

PROF. A very graphic discription of Richard. You know nothing of Shakespeare. I'll try you on the melo-dramatic art. Now, the scene is a dark wood. You are a rich man.

PUP. Oh! what a lie dat is!

PROF. You have a large sum of money about you.

PUP. I haven't got a cent — search me.

PROF. You are returning home, and you pass through this wood. Now, I am a tramp.

PUP. You are, hey ? You'd better keep out of New Jersey.

PROF. Or, in other words, I am a poor cotton-spinner out on a strike.

PUP. Well, don't strike me. For you won't get a cent.

PROF. I have a wife and children, who are starving.

PUP. Oh, no ; you ain't got no wife.

PROF. Well, I merely play this.

PUP. Well, you better not play that too often ; if you do, they'll arrest you for bigamy. There's a place up on the Island for all such ducks as you.

PROF. Nonsense ! Listen. I meet you in this wood, and demand of you money for my starving family.

PUP. Not a sou mar-kee.

PROF. You refuse me.

PUP. You bet I do.

PROF. I seize you by the throat ; I kill you ; then I rifle your pockets, drag you to a high cliff and throw you over. You are dashed to pieces among the rocks a thousand feet below.

PUP. You do ? Well, you don't !

PROF. This is only in the play. I'm caught in the act ; I am arrested, tried and sentenced to be hung.

PUP. Serves you right ! You'd ought to be hung, and there's a good many more in the country that ought to be served the same way.

PROF. Now you walk from there (*points*) across the stage. I will stop you and say, "John Delmonico, thou art rich. I would have money for my starving family. Give me money, or you die !" Then you strike an attitude, and shout, "Never ! away ! base robber. I dispute thy demands !"

PUP. All right ! Do I beat the base drum in this piece ?

PROF. No, you fool, no.

PUP. All right ; let me get fixed. (*Does so.*) Now go it.

PROF. (*approaches him*). John Delmonico, thou art rich. I would have money for my starving family. Give me money or you die !

PUP. You've struck the wrong man now, my friend, I'm dead broke — I ain't got a cent.

PROF. (*beats him*). You stupid blockhead !

PUP. Oh, don't ! I didn't mean any harm.

PROF. Nonsense ! I'm trying to learn you how to act.

PUP. You ain't mad ? (*Bus.*) Oh, that's all right, then.

PROF. Now I'll take your part, and you stop me, and say, "John Delmonico, thou art rich. I would have money for my starving family. Give me money or you die !" and I'll show you how to reply. (*Does so, and pupil approaches.*)

PUP. What's the man's name ?"

PROF. John Delmonico.

PUP. Oh, yes ; once more. (*Same bus.*) "Box of dominoes."

PROF. No, no ! John Delmonico — can't you recollect ?

PUP. Certainly, of course. (*Same bus.*) "Johnny Donahue."

PROF. No, you confounded numbskull — John Delmonico!

PUP. Say, don't get mad; go it again! (*Same bus.*) "John Delmonico, thou art wealthy. Give me money for my wife and seventeen small children, or I'll bust you in the snoot."

PROF. Nevyar! base robber! Away! I dispute thy demand with my life!

PUP. (*retires to* R. H. *corner of stage*). Throw me over the cliff! Dash me among the rocks! Light the red fire! Throw me over the cliff.

PROF. Get up! Go home, and tell your mother you can't act.

PUP. Oh, she knows it.

PROF. Why did she send you here to annoy me?

PUP. Oh, I can't act.

PROF. No; you cannot. Can you do anything else?

PUP. Yes, I'm a musicianer.

PROF. What do you play?

PUP. I play on the oompah.

PROF. Where is it?

PUP. Outside de door dar.

PROF. Go and get it, and if you cannot play better than you can act, look out for me. (PUPIL *goes out, and brings in an instrument, whatever the performer plays.*) That's the biggest dumb-head I ever met. (PUPIL *comes front of stage.*) Do you play a tune on that.

PUP. Yes, lots of them.

PROF. Why do you call it the oompah.

PUP. Don't you know what a oompah is?

PROF. No, I do not.

PUP. Didn't you never see a brass band goin' down de street?

PROF. Often.

PUP. (*imitating*). A-ra-ta-ta-ra-ra. Oom-pa-oom-pa-oom-pa-pa-oom-pa!

PROF. Can I assist you on the violin?

PUP. Yes; I'll play, you do the oom-pah.

PROF. Go it. (PUPIL *plays a tune;* PROFESSOR *plays an accompaniment.*) Well, you have redeemed yourself. Let's play something else.

PUP. Oh, no; same thing.

PROF. Why?

PUP. We're goin' up another street, and them people ain't heard it. (*Go to* L. *of stage; both play and march off.*)

CURTAIN.

TWO NEW PLAYS FOR CHILDREN.

MISS MATILDA'S SCHOOL.

A COMIC OPERETTA FOR BOYS AND GIRLS.

By GERTRUDE MANLY JONES.

Suitable for parlor or school entertainments. The music selected from familiar and popular airs. One female (adult) and any number of children. Scene, a school-room; costumes, easy. This is a very amusing piece, and sure to please the children. Plays thirty-five minutes.

Price, ... 15 cents.

HALF AN HOUR WITH A GIANT.

A HOLIDAY OPERETTA FOR CHILDREN.

By GERTRUDE MANLY JONES.

Adapted to familiar and popular airs. For almost any number of boys and girls. Scenery, unimportant; costumes easy. This is not only a very amusing and entertaining piece, but it teaches, as well, a very impressive and useful lesson. Plays half an hour.

Price, ... 15 cents.

TWO NEW PLAYS FOR LADIES.

MY AUNT'S HEIRESS.

A COMEDY IN ONE ACT.

FOR FEMALE CHARACTERS ONLY.

Eleven female characters, two of whom are children. Scene, a simple interior; costumes, modern. This amusing piece is well adapted for school performance, its humor being abundant and refined. Plays one hour.

Price, ... 15 cents.

A WONDERFUL CURE.

A FARCE IN ONE ACT.

FOR FEMALE CHARACTERS ONLY.

Four girls. Scene, an easy interior; costumes, modern. A very lively and amusing little piece for parlor or stage performance. Plays forty-five minutes.

Price, ... 15 cents.

TO MEET MR. THOMPSON. A Farcical Sketch in One Scene. By CLARA J. DENTON. Eight female characters. Scene, a parlor, very simple; costumes modern, and all requirements very easy. An admirable drawing-room piece. Plays fifteen minutes. (1890.)

PLACER GOLD; OR, HOW UNCLE NATHAN LOST HIS FARM. A New England Drama in Three Acts. By DAVID HILL. Ten male and five female characters. Scenery, not difficult; costumes, modern. This comedy-drama of New England life is of the general class to which "Old Jed Prouty" and "Joshua Whitcomb" belong. Its scenes, characters and humor are rustic; its interest, simple but strong. Uncle Nathan is a strong part. Gipsy, the waif, is an admirable soubrette, as good as "M'liss." Mike and Joe, good Irish comedy characters. (1890.) **Price, 25 Cents.**

MRS. WILLIS' WILL. A Comic Drama in One Act. Five female characters. Scene, a rustic interior, very easy. Costumes, everyday and eccentric. This piece has an excellent plot, and is very funny. Few plays for female characters only are as satisfactory in performance.

INNISFAIL; OR, THE WANDERER'S DREAM. A Drama of Irish Life in Four Acts. By RICHARD QUINN. Seven male and three female characters. Scenery not difficult; costumes of the period. This piece is interesting in story and depicts Irish patriotism, sentiment and humor, with truth and vigor. The character of Felix is an admirable one, the player assuming many disguises in course of the action. Effie (lead) and Mary Anne (soubrette) are both good parts; Benner (heavy) and Con o' the Bogs (heavy comedy) very effective. (1889-1890.)

CHUMS. A College Farce in One Act. By the author of "Class Day." Three male and two female characters. Scenery and costumes, very easy. Tom Burnham wears ladies' costume throughout the piece, and all the characters may be played by men, if desired, as in the original performance by Graduate Members of the Pi Eta Society, of Harvard College, at Beethoven Hall, Boston, February 29, 1876. A very funny piece and a sure hit. (1890.) **Price, 25 Cents.**

WHEN THE CURTAIN RISES. A collection of short plays for parlor performance. By CLARA J. DENTON. The plays in this collection are short, bright and easy to get up, just the thing for the "Home Theatre." No scenery is needed, and no costumes that do not hang in every one's closet. Contents: THE MAN WHO WENT TO EUROPE. A Comedietta in One Act, for four males and two females. ALL IS FAIR IN LOVE. A Drama in Three Scenes, for three males and two females. "W. H." A Farce in One Act, for one male and three females. A CHANGE OF COLOR. A Drama in One Act, for two males and three females. TO MEET MR. THOMPSON. A Farce in One Act, for eight females. (1890.) **Price, 25 Cents.**

BOUND BY AN OATH. A Drama in Prologue and Four Acts. By DAVID HILL. Six male and four female characters. Scenery, not simple, but easily simplified; costumes, modern. This is a strong and stirring melodrama of modern life and times. The comedy element is furnished by a negro and a quaint old woman's part. Elias, the "oath-bound," is a strong part; Seth is a good light comedy villain, and Jacob a strong "heavy" part. (1890.) **Price, 25 Cents.**

THE GRANGER; OR, CAUGHT IN HIS OWN TRAP. A Comedy in Three Acts. By DAVID HILL. Eleven male and two female characters and supers; six male characters only being important. Costumes modern and eccentric rustic. Scenery may be made elaborate or simple, according to circumstances. John Haymaker is a good character, new to the stage, and full of rustic humor and shrewdness. Alvin Joslyn, as played by Mr. Davis, comes nearest to it in flavor. The other characters are excellent, generally rustic types and those of low life in the city, where the incidents of "The Granger's" second act occur. The story is original in idea, and of great humorous possibilities. Just the thing for a Grange entertaiment. Can be played with the simplest accessaries, yet will amply repay care in getting up. (1890.) **Price, 25 Cents.**

THE BOOK OF DRILLS; PART FIRST. A group of entertainments for stage or floor performance. By MARY B. HORNE, the author of "The Peak Sisters," etc. Containing: A NATIONAL FLAG DRILL (as presented by children in Belmont, Mass., at a Fair given by the Arachne, in December, 1888. Also as given by ten young ladies of the Unity Club in Watertown, Mass., Feb. 22, 1889); THE SHEPHERD'S DRILL; THE TAMBOURINE DRILL (as given at a Rainbow Party by twelve little girls of the Third Congregational Society, Austin St., Cambridgeport, May 2, 1889); THE MOTHER GOOSE QUADRILLE (as danced at the Belmont Town Hall, May 10, 1889). (1889.) **Price, 30 Cents.**

OUT OF HIS SPHERE. A Comedy in Three Acts. By DAVID HILL. Five male, three female characters. Scenery, two simple interiors. The leading character is an old farmer, whose wish for the comforts of city life and the luxuries of wealth is answered in an unexpected and embarrassing manner. The piece abounds in rustic humor, the contrast between the simple old countryman and his city surroundings being ludicrously emphasized. All the characters are good and the piece easy to produce. Plays one hour and a half. (1889.)

IN THE ENEMY'S CAMP; OR, THE STOLEN DISPATCHES. A Drama in Three Acts. By S. J. BROWN. Eight male, two female characters. Good leading parts, genteel villain, Irish and negro characters. Time of playing about two hours. The plot is concerned with imaginary events of the Rebellion, and it is not unsuited to the needs of Grand Army Posts. Scenery simple; very easy camp scene. (1889.)

SIX TO ONE; OR THE SCAPEGRACE. A Comedietta in One Act. For one male and six female characters. By F. A. MATTHEWS. Costumes, those of every-day life; scenery, not at all necessary. Five types of society girl are satirized with a keen hand — the Boston Girl, the Philadelphia Girl, the Chicago Girl, etc., etc. The dialogue is bright and the situations amusing. The one male character is an excellent one and plays itself. Plays half an hour.

OUT OF THE SHADOW; OR, A NOBLE SACRIFICE. A Drama in Three Acts. For six male and three female characters. By A. VATTER and J. E. SPENCER. Costumes modern; scenery not difficult. The scene is laid in a New England factory town. The story is a strong and dramatic one, abounding in effective situations. The hero, an ex-convict, has won fortune and reputation in a new land, but is ever haunted by the shadow of disgrace, which finally comes to him in the person of Ramenoff, a fellow-convict. The climax of the piece is Ramenoff's abandonment of his pursuit for the love of his daughter, whom his avowal will disgrace. Two strong leading parts for men, and good comedy character. The third act reaches a climax of unusual power, and will electrify an audience. Plays two hours and a half. (1889.) **Price, 25 Cents.**

A BLACK DIAMOND. A Comedy in Two Acts. By M. R. ORNE. Three male and five female characters. Scene, an easy interior; costumes modern. The leading character is a colored soubrette of the general flavor of Topsy in "Uncle Tom"—a great part for a lively comedy actress. Other characters good. A lively little play. (1890.)

A KETTLE OF FISH. A Farcical Comedy in Three Acts. Six male, four female characters. Costumes, modern; scenery all interiors. This amusing piece is adapted from the same source from which Mr. Daly derived his popular "7-20-8," and is a sure humorous hit. Time in playing, two hours and a quarter. (1890.)

NOTE.—The sole right to publicly perform adaptations from this source is claimed by MR. AUGUSTIN DALY. *As, therefore, no right to play it can be given to purchasers of the books, the piece has been withdrawn from sale.*

A BOX OF MONKEYS. A Parlor Farce in Two Acts. By GRACE L. FURNISS. Two male and three female characters. Scene, an easy interior, the same for both acts; costumes modern. This clever little play of modern society is strong in interest, brilliant in dialogue, sprightly and graceful in movement. It can be successfully played in a parlor without scenery. Sierra Bengaline, the heroine, is a typical American girl, full of fun and go. A capital part. Plays one hour and a half. (1889.)

A LION AMONG LADIES. A Parlor Comedy in Two Acts. By WM. F. MACY. Four male and four female characters. Scene, a simple interior, the same for both acts; costumes modern; time in representation, one hour. This little play was performed by the author and some friends with great success on several occasions. It is interesting, bright, easy to do, and has the unusual feature of construction that the female parts, two of which are especially good, are most prominent in the action. Plays an hour and a half. (1890.)

THE GOLDEN GOOSE. A Play for Children, in Four Scenes. By H. CUNNINGHAM. Parts for ten boys and four girls. No singing. Scenery and costumes easily improvised. The characteristic features of this piece are simplicity, both of idea and expression, inexpensiveness in the getting up, and the choice of a subject already familiar to children, and so readily comprehended in dramatic form. Its story, besides, is entirely told in action. Thus, since something is always being *done* as well as said, the juvenile attention is firmly held to the end, and the interest perpetually excited. Plays three-quarters of an hour. (1890.)

A NEW SHAKESPERIAN TRAVESTY.

The Shakespeare Wooing

A PLAY OF SHREDS AND PATCHES TAKEN FROM THE WORKS OF WILLIAM SHAKESPEARE.

By M. M. TAYLOR,

PART AUTHOR OF "THE CHRONOTHANATOLETRON."

Two male, five female characters. Scenery, unimportant; costumes, Shakesperian. Plays about forty minutes.

Price . . . . 15 cents.

This most amusing entertainment treats certain well-known Shakesperian characters in a similarly whimsical way to that employed in "The Shakespeare Water-Cure" and "Place aux Dames." Its argument is, briefly, as follows: LADY MACBETH, being left a widow by the sudden and lamentable demise of her husband, falls in love with ROMEO, and, taking advantage of Leap Year, woos him with gentle firmness. He refuses her, assuring her that he loves OPHELIA. LADY MACBETH, mad with jealousy, procures an epitome of modern literature from the three witches, former friends of her husband, and, giving it to OPHELIA, causes her "reason's overthrow." OPHELIA, having lost her reason, falls in love with LAUNCELOT GOBBO. The play is ended by the remorse of LADY MACBETH, who restores OPHELIA to her senses and to her lover, at the same time bestowing her own hand upon LAUNCELOT.

It is heartily to be recommended for its cleverness, its refinement, its taste and its wit, as well as for its dramatic quality.

A NEW ENTERTAINMENT FOR GIRLS.

The Soap-Bubble Drill

By MARGARET FEZANDIE.

AUTHOR OF "THE TENNIS DRILL."

Price . . . . . 15 cents.

This novel and picturesque drill will at once recommend itself to all lovers of this style of entertainment. Sixteen little girls take part, or, if preferred, eight boys and eight girls can be used instead. The drill is equally adapted for the lawn, in summer, or the stage or drawing-room in winter, and not only attractively utilizes childish grace and beauty in its evolutions, but originally presents an attractive effect of color combinations in its costuming. It might be called, if desired, the "Rainbow Drill."

AN ENTIRE NOVELTY.

THE GREAT MORAL DIME SHOW

AN ENTERTAINMENT IN ONE SCENE.

By MARY B. HORNE,

Author of "THE PEAK SISTERS," PROF. BAXTER'S GREAT INVENTION," "THE BOOK OF DRILLS," "THE CARNIVAL OF DAYS," "PLANTATION BITTERS," ETC.

Nine male, seven female characters. Costumes simple; scenery an ordinary interior, or may be dispensed with altogether. Plays from half an hour upward, according to the number and character of additional specialties introduced. Printed exactly as first performed by the Unity Club, Watertown, Mass., on Friday evening, February 5, 1892.

This most amusing entertainment is a burlesque of the ordinary "dime-museum," so-called, but is entirely devoid of the vulgarity of its original, and perfectly adapted to church or home performance. The characters are, save the lecturer and her assistant, a wonderful collection of "freaks" of nature (somewhat assisted by art) who sing, dance or recite, according to their special abilities, in illustration of the explanatory lecture. It is most elastic in its requirements, can be played on any stage or platform, with or without scenery, and with a greater or smaller number of characters, according to taste or necessity. It can be made uproariously funny, and is in character as well as fact

A SEQUEL TO THE PEAK SISTERS.

Price, - - - 15 Cents.

SYNOPSIS.

SCENE.—The exhibition hall of Sister Keziah's Show. Sister Keziah's introductory lecture. Johnathan, the bashful assistant. Introductory hymn. Introduction of the "freaks." DANIEL MCGINTY *redivivus*. Daniel's song. LUCIA ZARATE, the celebrated Mexican dwarf. KIOTO, the shortest man alive, *not financially*. The wonderful MERMAID. The Mermaid's song. CASSIUS WHITE, the ossified boy. A "rocky" recitation. KALLULU, the only specimen of his kind in captivity; illustrated by cuts. SIGNOR GALASSI, the celebrated Glass-Eater. Galassi sings. ALLEGRO PENSERDSO, the wonderful two-headed girl; not to be confounded with the more common two-*faced* girl. Two ways of eating a pickle. IDA and IONE, the Grecian maidens. RAPHAEL TINTORET, the blind painter, who paints blinds in full view of the audience. AH CHIN and WUN LUNG, the Chinese twins, extremely well connected from birth. "The Land of Tea." KA-FOOZLE-FUM, the Turkish vocalist. Grand finale and curtain.

LIBRARY OF CONGRESS
0 016 102 713 3

BAKER'S SELECTED LIST OF JUVENILE OPERETTAS

Designed especially for Church, School, and other Amateur Organizations. Complete, with all the music and full directions for performance.

Grandpa's Birthday. In One Act. Words by DEXTER SMITH; music by C. A. WHITE. For one adult (male or female) and three children; chorus, if desired. PRICE, 25 CENTS.

Jimmy, The Newsboy. In One Act. Written and composed by W. C. PARKER. For one adult (male), and one boy. No chorus. Very easy and tuneful. PRICE, 25 CENTS.

The Four-leafed Clover. In Three Acts. By MARY B. HORNE. For children of from six to fifteen years. Seven boys, seven girls, and chorus. Very picturesque. PRICE, 50 CENTS.

Beans and Buttons. In One Act. Words by WM. H. LEPERE; music by ALFRED G. ROBYN. Two male and two female characters; no chorus. Very comical and easy. PRICE, 50 CENTS.

Hunt the Thimble. In One Act. Words by A. G. LEWIS; music by LEO R. LEWIS. Two male, two female characters and small chorus. Simple and pretty. PRICE, 50 CENTS.

Red Riding Hood's Rescue. In Four Scenes. Words by J. E. ESTABROOK; music by J. ASTOR BROAD. Three male, four female characters and chorus. PRICE, 50 CENTS.

Golden Hair and the Three Bears. In Five Scenes. By J. ASTOR BROAD. Three adults (2 m., 1 f.), eight children and chorus. Music is easy, graceful, and pleasing. PRICE, 75 CENTS.

R. E. Porter; or, The Interviewer and the Fairies. In Three Acts. Words by A. G. LEWIS; music by LEO R. LEWIS. Six male, six female characters, and chorus. Very picturesque and pretty. PRICE, 75 CENTS.

Gyp, Junior. In Two Acts. Words by EARL MARBLE; music by D. F. HODGES. Two males, one female (adult), three children and chorus. Very successful and easily produced. PRICE, 75 CENTS.

Alvin Gray; or, The Sailor's Return. In Three Acts. Written and composed by C. A. WHITE. Ten characters, including chorus; can be made more effective by employing a larger number. PRICE, 75 CENTS.

Catalogues describing the above and other popular entertainments sent free on application to

WALTER H. BAKER & CO.,
THEATRICAL PUBLISHERS,
No. 23 Winter Street, - Boston, Mass.